

# CO-DESIGN, CIRCULARITY, MATERIALS and DESIGN

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# Introduction

The aim of this section is to present to the trainers how to teach to the trainees the implementation of:

- Regenerative Design
- Circular and Sustainable Fashion Practices
- Co-Design Concept
- Inspiration from Culture and Heritage

# Learning Objectives

- Create an aesthetic of reuse
- Design for future use - durable, strong, viable garments
- Learn about Fashion History and Heritage
- Learn about the latest fashion Trends
- Develop Creative Thinking
- Learn how to co-create a Capsule Collection
- Develop Team Spirit

# Training program: How to design and produce your capsule collection journey

## PIPELINE OF ACTIONS

<b>Week</b>	<b>1<sup>st</sup>:</b>	Moodboards	&	Inspiration
<b>Week</b>	<b>2<sup>nd</sup>:</b>	Inspirational Sources	Research based on	Subject
<b>Week</b>	<b>3<sup>rd</sup>:</b>	Trends		Discussion
<b>Week</b>	<b>4<sup>th</sup>:</b>	Consumer	Profile	Analysis
<b>Week</b>	<b>5<sup>th</sup>:</b>	Technics	Development	A'
<b>Week</b>	<b>6<sup>th</sup>:</b>	Technics	Development	B'
<b>Week</b>	<b>7<sup>th</sup>:</b>	Sustainable		textiles
<b>Week</b>	<b>8<sup>th</sup>:</b>	Design		Development
<b>Week</b>	<b>9<sup>th</sup>:</b>	Design	Development	Remake-Changes
<b>Week</b>	<b>10<sup>th</sup>:</b>	Line-Up	&	Flat Designs



## ***Week 1: Moodboards & Inspiration***

- Create your personal moodboard
- Create your Country's moodboard
- Finding Inspiration (General)

Gather images for your moodboard and for your Country's moodboard in your folder or on your wall. Next you can collaborative discuss about them, compare them and get further inspired.





## ***Week 2<sup>nd</sup>: Inspirational Sources*** ***Research based on Subject***

- Focusing on your Subject (Specific)
- Finding inspirational images based on your Subject
- Focusing on the Colours



## Week 3<sup>th</sup>: Consumer Profile Analysis

- Consumer profile analysis
  - Analyse your customer personas using one of the maps on the *next slides*
  - Do you have one or more personas?
- Add consumer data from your place of origin
- First idea for Logo
  - Create a logo board with print outs of all possible logos.
  - Choose which logos will be used for graphics and trim and which not at this stage. We can settle on an extra logo at this stage and see what works best in the development stage.





1	<div>Name</div> <div>Age</div> <div>Location</div> <div>Education</div> <div>Occupation</div>	<div>Back Story</div>
<div>Motivations (What concerns do they have? Why do they need your product or service?)</div>		<div>Frustrations (What frustrations do they have? With similar solutions and your offering? What is making them reluctant?)</div>
<div>The ideal experience and product or service</div>		<div>Quote Sum up their experience with your product or service (positive or negative)</div>

***My  
CUSTOMER:***

Age category:  
Profession :  
Comes from :  
Lives in:  
Vulnerable category:

His/ her life story:

He/she needs:

He/she can help with these resources:

He/she is good at:

He/ she dreams to :

*Ideal solutions for my  
beneficiary?*

## Week 4<sup>rd</sup>: Trends Discussion

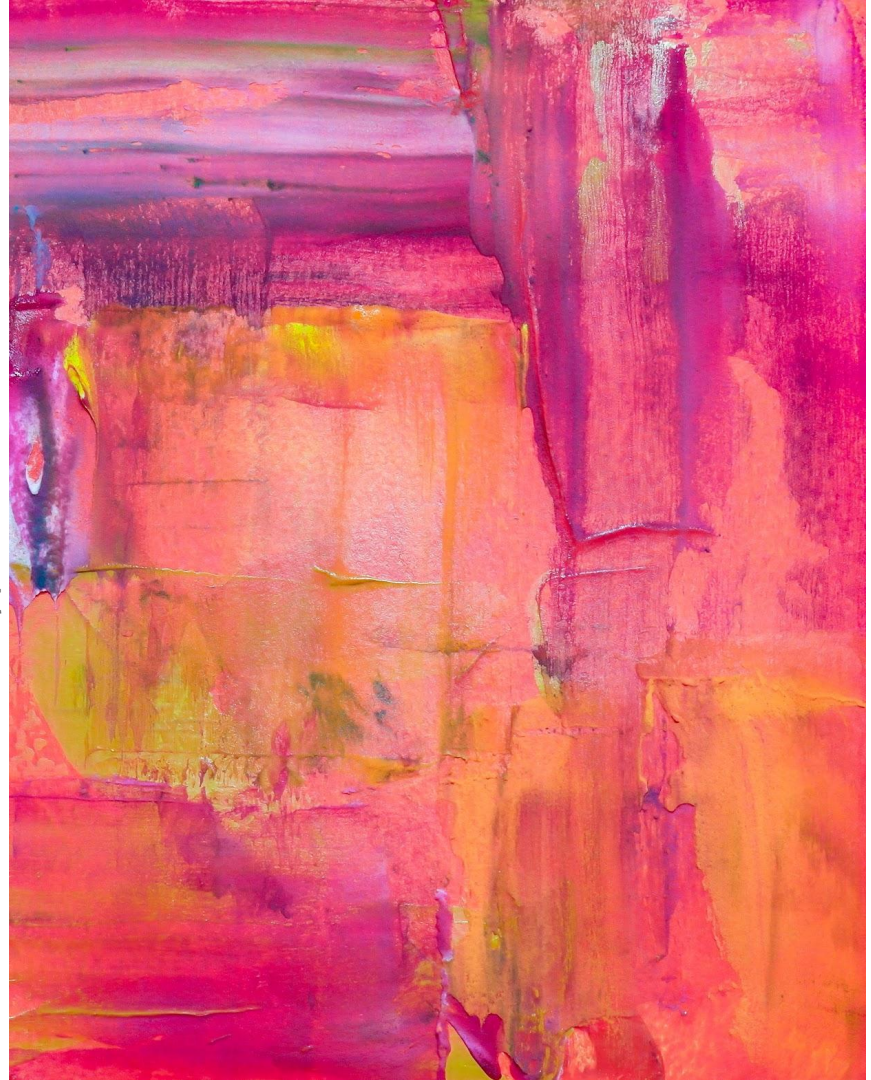
- Finding out Competitors' Images
  - Other sustainable brands, brands that embody an idea of heritage etc.
- Analysing Trends (style, lines, etc.)
- Looking at top best selling styles from competitors and images of what is trending on a moodboard all together.

*For instance, if pink and red are huge then everyone wants everything in pink and red. If you had launched without those colors, it would be a risk.*



## *Week 4<sup>rd</sup>: Trends Discussion*

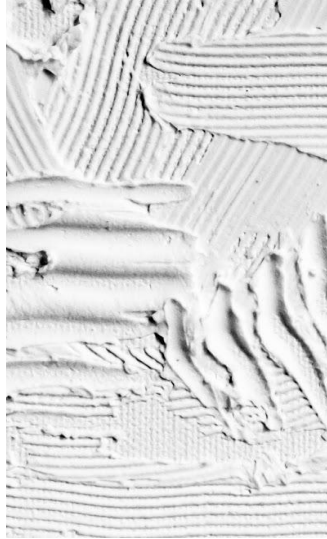
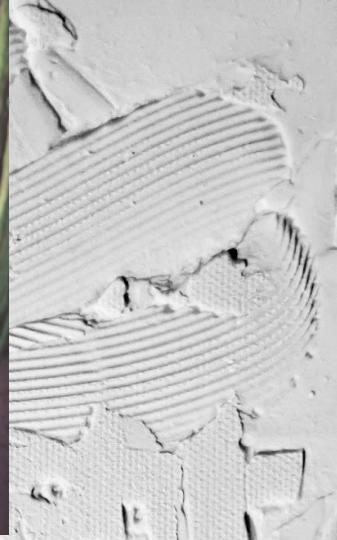
- Choosing trend based on the subject
  - Which trends work for your Subject and which do not.
  - Which clothing styles are we going to adapt and which trends will we move forward with?
- Rethinking of the colours based on the trend





## *Week 5<sup>th</sup>: Technics Development A'*

- Paint
- Loom
- Macrame
- Embroidery



## *Week 6<sup>th</sup>: Technics Development B'*

- Patchwork
- Unconventional materials
- Knitting
- Printing





## *Week 7<sup>th</sup>: Sustainable textiles*

- Get familiar with the sustainable textiles
  - Organic cotton, organic linen, organic hemp, Tencel, recycled textiles etc.
- Choose which of them would suit your idea best



## *Week 8<sup>th</sup>: Design Development*

- Development of designs
  - Lines according to trends & lines
- Application and correspondence of techniques with sketches



## *Week 9<sup>th</sup>: Design Development Remake-Changes*

- Checking designs and changes
- Filling in missing designs
- Selecting designs and fabrics



## *Week 10<sup>th</sup>: Line-Up & Flat Designs*

- Designing selected pieces in Line-Up
- Creating technical sketches



# Workshop on Fashion Design & Creativity

## ***Aim***

## ***&***

## ***Objectives***

The aim of this workshop is to enable the creative side of the students brain by thinking out of the box when they need to work with a medium, an object, an idea. Additionally, it is to specify and exemplify the stages of the creative process in fashion design courses and workshops, with a focus on a few learning methods exploring the creative potential through content and visual analysis processes as well as more practical techniques and methods in the area of fashion design and applied arts. From scientific documentation to pedagogical experiments, a range of methods have been used to enable students to fulfill their learning objectives and reach the apex of professional competence.

## ***Time***

2,5

hours

## ***Materials***

## ***Needed***

Notebook,

Markers,

Scissors,

Your

favourite

object

# Workshop on Fashion Design & Creativity

## ***Methodology***

***and***

## ***Techniques***

The methodological background of the sessions is the presentation of moodboards, trends and colour palettes in order to be used as references on the creation of an idea/concept development. Additionally, another important factor is the analysis of an object in order to take the creative thinking in depth. This will be achieved by focusing on an object's form, purpose, pattern, texture, deconstruction rather than the obvious image of it. The techniques that are going to be used are the analysis of an object (texture, shape, purpose), to transfer the results into a design idea/concept, to follow a specific color palette and trends of the year. Additionally, to apply the design idea/concept on the colour palette and trends of the year, to sketch the design or create a paper model and finally, share with fellow students.

## ***Preparation***

- Use your moodboard
- Prepare some design ideas/concepts/sketches based on your own object
- Prepare information based different eras in the fashion history
- Choose an object that you find interesting



# Workshop on Fashion Design & Creativity

## ***Instructions & schedule of the session***

1. Introduction of the session
2. Present your moodboards/colour palettes/trends of the year
3. Present the eras in the fashion history
4. Analyse your own object on its pattern, shape, purpose, etc. a
5. Present the design ideas/concepts/sketches that you have created based on your object, colour palette, moodboard, trends and the era in the fashion history
6. Divide yourselves (classmates) into groups of different eras in fashion history. For example: 20s, 60s, 80s, etc.
7. Analyse your object in front of your team and write down your thoughts/ideas out of it.
8. Start designing and creating a concept with your team by sketching or creating paper models based on your objects, fashion era and preferred moodboard, colour palette, trend.
9. Present your team's designs

# Workshop on Fashion Design & Creativity

## ***Debriefing***

How did you find the session ? Would you like to give feedback in order to empower fellow classmates, feel the collaboration and that their voice matters? Continue these exercises at home for your own practice.

## ***Expected Outcomes***

### *Knowledge*

- o Fashion History and Heritage
- o Trends

### *Skills*

- o Creative Thinking
- o Work in groups
- o Collaboration/Capsule Collection

### *Attitudes*

- o Co-creation
- o Team Spirit
- o Collaboration
- o Team working
- o Sharing

# Reflection Exercise : Regenerative Design

The need for regenerative design today is crucial to go further. Sustainability is not enough today, therefore the need to actively promote a multi-species approach in which humans and nonhumans co-habit holistically is continuously increasing. Take some time to write down your goals on regenerative design:

- 1.....  
.....
- 2.....  
.....  
.....
- 3.....  
.....  
.....
- 4.....  
.....  
.....

# Reflection Exercise: Regenerative Design

Here are some ideas you may find useful:

1. Achieve net-positive [impacts](#) for [ecology](#), [health](#) and [society](#).
2. [Adapt](#) its [concepts](#) for all [project](#) types (including existing [buildings](#)) and [sizes](#).
3. Generate decisions that are [metric](#) based and driven by unique [site data](#).
4. Produce [projects](#) that continuously evolve and renew.
5. Incorporate and [build](#) upon existing paradigms, including:
  - Triple [net zero](#) ([energy](#), [water](#) and [waste](#)).
  - [Carbon](#) balancing (embodied and [operational carbon](#)).
  - [Health](#) and [wellness design](#).
  - [Materials transparency](#).
  - Resiliency.
  - Social [equity](#).
6. Engage and involve the [community](#) on a continuous basis.

## Reflection Exercise: What to consider when designing

*Circle your answer:*

- |  |     |    |
|--|-----|----|
| 1. Can you share fabrics across multiple garments, and/or distribute offcuts across a capsule of styles? | Yes | No |
| 2. Can you use fullness, gathers, pleats, darts or tucks to create shape, instead of panels or offcuts?  | Yes | No |
| 3. Can you cut on crosswise grain to get pieces to fit together?   | Yes | No |
| 4. Will adjusting seam or hem allowance help your zero waste pattern to work?                            |     |    |
| 5. Are you manufacturing at scale?   | Yes | No |
| 6. Can you design for one- size-fits-most?   | Yes | No |
| 7. Can you start the design process by considering the fabric first?                                     | Yes | No |
| 8. Are you manufacturing more than one size at a time?   | Yes | No |

## Reflection Exercise: What to consider when designing

*Some insights:*

- 1. Can you share fabrics across multiple garments, and/or distribute offcuts across a capsule of styles?** This means that one style on its own won't be zero waste, but taken together, the full set will be.
- 2. Can you use fullness, gathers, pleats, darts or tucks to create shape, instead of panels or offcuts?** This will reduce the need for multiple fabrics cuts for one garment.
- 3. Can you cut on crosswise grain to get pieces to fit together?** How will this impact the garment fit?
- 4. Will adjusting seam or hem allowance help your zero waste pattern to work?**
- 5. Are you manufacturing at scale?** Can you order bulk fabrics only once the pattern and size ratio have been set? This ensures no fabric is wasted through over- or under-ordering.
- 6. Can you design for one- size-fits-most?** This will help you to avoid grading issues. You can incorporate adjustable elements (like tie waists) to help create shape and adjust fit for different wearers.
- 7. Can you start the design process by considering the fabric first?** Start with the width for a fabric you want to use, or look at similar fabrics with a different width if the pattern isn't working.
- 8. Are you manufacturing more than one size at a time?** How will size ratios affect the lay plan? For example, a zero waste lay plan might require cutting a small and a large next to each other, and two mediums next to each other. You'd need to order a 1S:2M:1 L ratio to ensure the lay plan works. How many fabrics will be used in your design? Don't forget your linings and contrasting fabrics. For a truly zero waste pattern, all cut and sew components must be included.



# Learning Outcomes: How to be a sustainable fashion trainer

- Create and inspire an aesthetic of reuse.
- Design for future use: durable, strong, viable clothing.
- Be Current: Focus on what you are doing now rather than your future commitments.
- Be Creative and Adaptive: Sustainable fashion designers have to combine creative thinking skills with existing fashion trends to make innovative new styles. On top of that, they must be proactive and continuously exercise their adaptability to make these innovative styles sustainable.
- Ensure Quality: A fashion designer should pay attention to the colours, patterns, stitching and design. Details are important for the quality and durability of the end product and will be appreciated by customers.

## Reading list, Further Resources & references

- Example of a designer on how he turned furniture into a conceptual fashion collection)  
<https://www.anothermag.com/fashion-beauty/14197/this-serum-was-made-by-space-scientists-to-keep-you-forever-young>
- Tips for being more creative as a fashion designer  
<https://fashionangelwarrior.com/how-to-be-more-creative-as-a-fashion-designer>
- Trends forecaster <https://www.wgsn.com/en>
- Designing buildings-Regenerative design)  
[https://www.designingbuildings.co.uk/wiki/Regenerative\\_design](https://www.designingbuildings.co.uk/wiki/Regenerative_design)